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# a handbook for educational television

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Marshall McLuhan tells us that television creates a new environment and therefore a new human being. Without doubt, television has played a key role in initiating the **third communications revolution** in history. Freed by science and art from space and time, television has brought about an extension of man - extending his senses through all the worlds of camera and microphone.

The **first communications revolution** was the development of speech. With it man can be said to have become fully human. The essence of speech was the extension of learning. All the knowledge that a group had acquired throughout time could be made available to each new member. The effect was the creation of a new kind of evolution in which **acquired characteristics were transmitted**.

The **second communications revolution** was initiated by the invention of writing - visible symbols of things and ideas. Now we could carry ideas beyond the range of the human voice and communication became durable even beyond the span of a civilization. This second communications revolution came in three stages: picture writing, sound writing and, then, mechanical print. In picture writing, the characters bore an essential relationship to what they were intended to represent.

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Now, in sound writing with an alphabet, the characters represented not things or ideas but sounds. And so we see the eye had been married to the ear and a handful of symbols and sounds could be used to express an infinitude of things and ideas. Thus, the alphabet was a powerful liberating force; it freed written thought from specific symbolization and, **potentially, it freed everybody to read and write.**

In the next stage of the writing revolution came the ability to duplicate writing simply by machine. Although (for a long time) few people could read and write, western man soon came to depend on printing to disseminate all higher and technical levels of learning. Thus, a new system of communications was working and giving rise to the first elements of the industrial revolution (mass production of print, the rise of the middle class and the formation of the national state). **With printing, the past was rediscovered, the present was explored and the future was anticipated.**

It might be interesting to note here that Socrates was opposed to the written word, and the strongest opponents of moveable type were the clergy.

And so we come to the **third communications revolution** which might be called the electronic revolution. Note the



parallels: first came speech, then picture writing, then the marriage of eye and ear - the sound writing, then came the dissemination of the written language through mechanical means. In the electronics communications revolution, sound and sight were at first separated and we have the telegraph, the telephone and the phonograph on the one hand ... and the photograph and motion picture on the other. Then, within the span of a few years, almost simultaneously came the marriage of sight and sound and electronic broadcasting - radio, the talking picture and television.

Television should enable us not only to see and hear more vividly but to understand more deeply. Not only can television provide us with magnification, distribution, observation and motivation, but with new technology it gives education the ability to record, preserve and re-use. With the communications revolution has come a restructuring of our educational systems - distributing the services of the specialist to a greater number of students, providing new insights and opening new worlds to the student viewer, and strengthening the concepts of team teaching. It has freed the teacher for more individual work with students, providing freedom from non-productive activities and moving in the

direction of more personalized and humanized teaching. Finally, educational television has become a link between home and school and, with parental cooperation, could well become a link between school and parent. An infant "industry", educational television has just begun to scratch the surface of a great potential which can make it the greatest boon to mankind since the invention of the wheel.

This handbook is an attempt to provide an introduction to use of the medium for members of the teaching profession. It has been said that "we are down on things we are not up on". We hope this will help educators get "up on" educational television. Read this little book and then, as the great teacher Hillel said, "Go forth and learn".

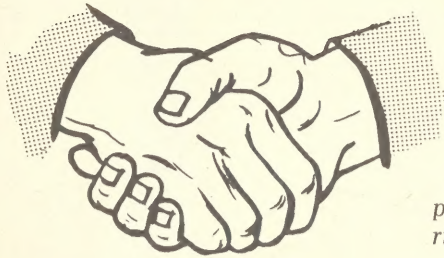




*Producing  
The  
Program*

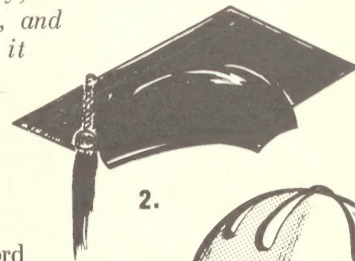
Following are some suggestions to aid you in the production of television programs. Obviously, this is not intended as a short course in television production, but is merely an aid to those just beginning to use this medium for instruction.

Two important principles should be borne in mind:



1. *The production of a television program is a team effort, involving talent (the instructor), producer, director, cameramen, and other technicians. To function smoothly, everyone must know what is happening, and going to happen, at all times. Therefore, it is essential that the television crew get as much information about the program as is possible, and that all schedules be rigidly adhered to; and 2. Just as the talent (instructor) is an expert in his field, so the director is an expert in his.*

While the talent should have the final word on program content, he should accept the advice of the director on form. Together they can produce a good final product. Unless there is this cooperation, the product - the program, will suffer.



2.





## SOME PRINCIPLES OF EDUCATION THAT APPLY TO TV.

*Learning (the "art of discovery") consists of change in behavior.*

*Values  
Sensitivities  
Attitudes  
Perceptions*

*Knowledge  
Understanding  
Skills  
Interests*

Examine all possibilities for change. **Recognize that giving information is not the total of education.**

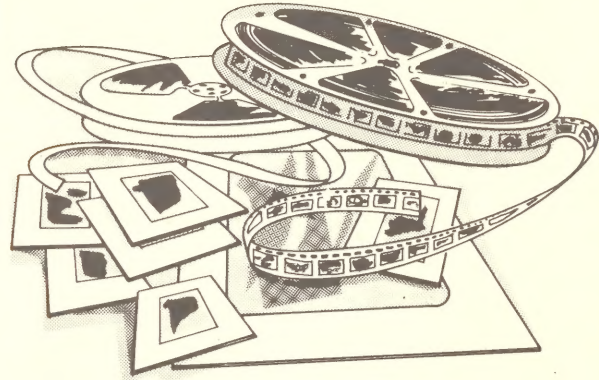
Define clearly in your own mind the changes sought.

Choose methods of presentation carefully. (Do not rely on one to do all jobs.) Not everything can be accomplished by TV.

*Learning is an internal process that takes place within the learner and involves a re-integration of his experience.*

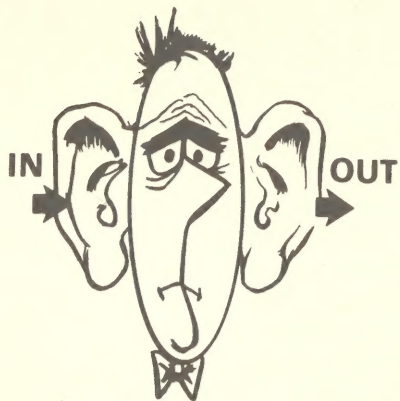
Explain the significance: **Why** is a new learning important and useful? Motivation can stimulate learning.

Remember: We learn by relating the unknown to the known. Use familiar examples to teach new learnings.





*"For Example:"*



**Learning involves supplanting established ways of behaving with new ways of behaving.**

**Establish warm, friendly relations with viewers.**

**Respect their intelligence - don't talk down and don't "sermonize, lecture or pontificate".**

**Television is a one - to - one relationship. The television teacher must gain acceptance by the viewer.**

**Suggest step - by - step ways viewers can try out new learnings.**

**Generalized learnings tend to be transferred to specific situations only when their relevancy is perceived by the learner.**

**Demonstrate or illustrate how a general principle can be applied to a variety of specific situations.**

**Unlike print, the fleeting television message must be comprehended at the time of delivery or the message is lost.**

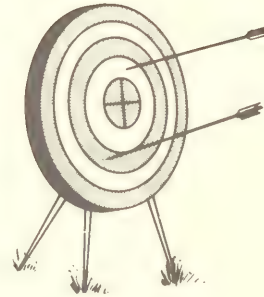
**Try to repeat the same idea in a new fashion throughout the presentation to provide repetition without monotony.**



## STEPS IN PREPARATION OF A TV PROGRAM

### General Purpose

*Decide on the general purpose in terms of behavior you want to produce in the target audience for the program. To do so you will find it necessary to analyze your target audience.*



### Specific Objectives

Define the specific objectives of the program in terms of changes in attitude, knowledge, skill, et cetera, required to achieve the required changes in behavior. In deciding on objectives, remember that you can't do everything in one program. It is better to limit yourself to two or three points, or even one point, and do it well. This will mean that you will have to weed out everything else that does not contribute to your objectives - a painful and difficult process.



## Story line

Develop a "story line" and general situation for the program. Here you are deciding on the context of your objectives.



## Format

Determine the most effective technique of presentation: lecture, interview, discussion, demonstration, live actors, puppets, visuals with unseen commentator, etc.

## Grab Attention

Think of a way of beginning the program which will be an attention - getter - an unusual visual, an intriguing question, etc. Many people will tune in at the beginning of a program to see what it is like and, if their interest can be aroused in the first few minutes, they will likely stay tuned in; but if the beginning is dull, you have lost your audience.

This applies as much to the viewer in the classroom, who has to "tune in" mentally, as it does to the viewer at home who has the advantage of being able to flick the tuning dial.

## What Method?

### Outline

Prepare an outline, or map of the program. A good principle to remember is "the because formula". Always think: "This is true because..."; "This happens because..."; "This is good because...". If "because" does not fit, try "how" or "why".

#### I BECAUSE

- a Because
- b Because

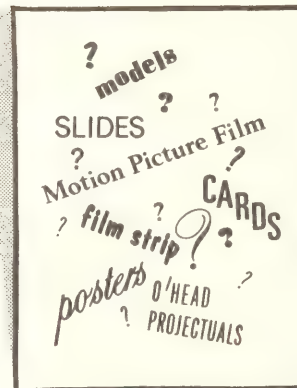
#### II BECAUSE

- a Because
- b Because
- etc.



## Visuals

Determine what visuals are available for use (two-dimensional or three-dimensional).



## Script

Consult with the producer or director before actually preparing a "script". In some cases, such as in narrated illustrated lectures, a full script may be required. In others, a "shot sheet" or "format", outlining the progression of the program may suffice. Some directors like to work with only a one-line indication for every change of action or visual. This is especially true if they have to do their own "switching". Remember, however, that if you're not using a full script you should discuss the whole program carefully with the director so he knows every movement you make and every visual you use. Frequently, scheduling won't permit sufficient rehearsal time to uncover special problems created by your movement or your desire to use a visual.

## VISUALS - USE THEM. DON'T DRAG THEM IN UNNECESSARILY

### Aspect Ratio

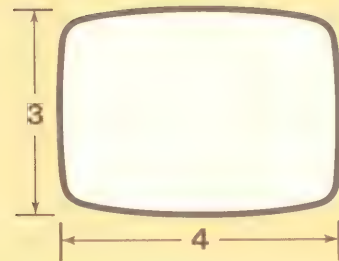
*The television picture goes out over the air in an aspect ratio of **three units high to four units wide**. This means that it is necessary to have photos, drawings, slides, in this ratio - or at least approximating it.*

### Scanned Area

The home receiver will not pick up all that the camera does. Plan on **losing about ten percent** all around the picture. This means that the essential elements of the picture should be toward the centre to prevent their being lost. This is particularly true of title cards, or any cards with printed information.

### Glare

Reflections from visuals create many problems. Photographs should be matte (dull) finish, not glossy. They should be removed from glass covering if possible. Avoid all shiny surfaces whenever possible. However, if necessary, **objects** may be sprayed with a dulling compound to reduce glare. Be sure that, if these objects are of great value, they will not be harmed by spraying. Avoid large areas of black or white as these are difficult to control electronically, especially if they are shiny. Check with the producer or director if you have any questions.

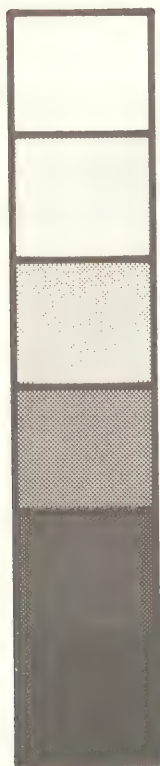


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BAD





### Grey Scale

Colors reproduce in a gradation of greys, ranging from black to white. It is principally the brightness (value) of the colors that affect their grey scale rendition. Light grey would come out white, while dark grey would be black. Most light pastels would appear white on TV, so it is better to use off-whites, yellow or light greys instead of white. This would apply to such things as items of clothing. Men should avoid white shirts, or black suits, etc.

Check on backgrounds, set or display area, to see that there is sufficient contrast between objects or persons to be shown and background.

Color prints may create problems when displayed in black and white if there is insufficient contrast.

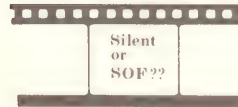
The lines in line drawings should be heavy.

Tonal variations in a picture help to make for better television reproduction.

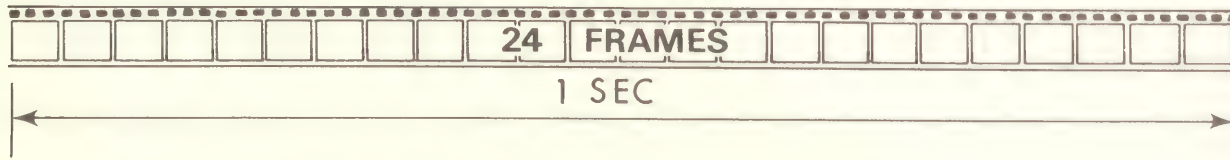
Check your visuals with the producer or director.

## Film

Always indicate if film is to be used with or without sound. SOF (sound on film) requires careful editing so that the sound, which is twenty-six frames ahead of the picture, gets on the air at the same time as the picture.

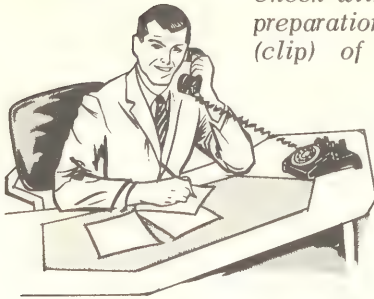


*It is preferable to use film with sprocket holes only on one side, so that the editor, or the projectionist, is less susceptible to error. Be sure that all sprocket holes are intact and the film is not scratched.*

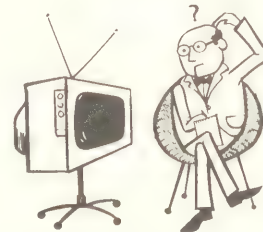


All film, silent or sound, should be shot at 24 frames per second.

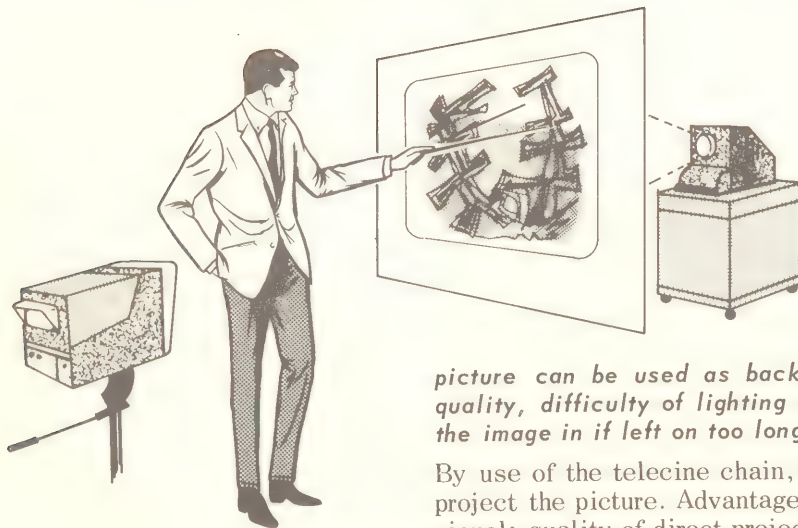
*Check with the producer or director about special preparation necessary if more than one portion (clip) of film is used on the same program.*



Color film should be checked on a black and white film chain to determine if there are any problems in contrast or density. **Get your film to the producer or director well in advance of the program for checking.**





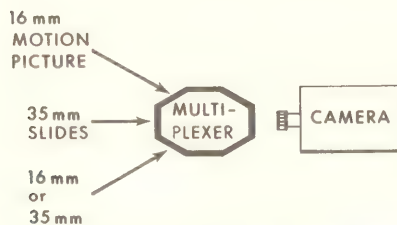


## Slides - 2 x 2

*There are basically two ways of utilizing slides: rear screen projection or telecine chain. In the former, a studio camera is used and movement can be achieved by moving the camera (pan, tilt or dolly) to different parts of the picture. Advantages are ability to blow up the picture; presenter can point to various portions of screen;*

*picture can be used as background on set. Disadvantages are loss of picture quality, difficulty of lighting person in front of rear screen, danger of "burning" the image in if left on too long, and tying up of a camera for the visual.*

By use of the telecine chain, a camera in another part of the building is used to project the picture. Advantages are that it makes available another camera for the visual; quality of direct projection is better; slide may be left on the screen without danger of "burn"; and problems of setting and lighting are reduced. Presenter can use this time to refer to notes or move position. Disadvantages are that camera cannot be moved and picture is therefore static. Portions of picture can usually only be referred to orally although electronic pointer is sometimes available. Latter method is usually preferred but it is essential that a script indicate where the slide is to be used, or that specific arrangements be made with director for cues for showing of slide.



Aspect ratio applies particularly to slides; wherever possible larger dimension should be in the horizontal. Look out for color contrasts and density as well.

## Number your slides and pictures

*It is always wise to number all pictures and slides in the sequence in which they are to appear to avoid confusion or mistake.*

Put a mark on the lower left-hand corner of each slide to insure that the slide is shown right side up and not reversed. Slides should be given to producer or director well in advance of program for checking and for loading into system. Check with him, too, about maximum allowable number of slides for a program, and mounting. This is limited by equipment.

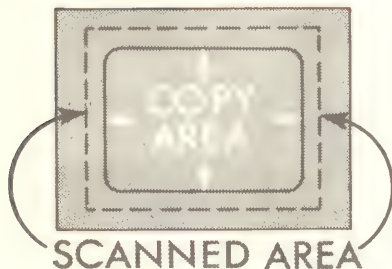


### **Pictures**

Pictures should be at least 8" x 10" and mounted on stiff board with adequate space around picture to permit camera "framing". If more than one picture is to be used in sequence, they should be the same size and shape to reduce need for framing and focusing. If a picture is large enough, action may be simulated by panning the camera. An element of animation may be achieved by placing pictures on two easels and cutting quickly from one easel to the other with separate cameras, changing the picture on the "off - the - air" camera rapidly.



## GRAPHIC STANDARDS

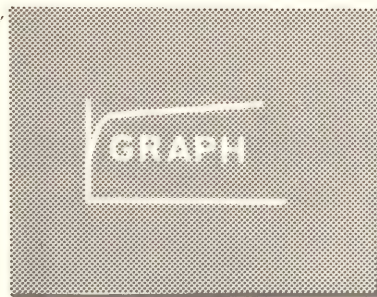


case Gothic style in black with a minimum height of  $\frac{3}{8}$  inch. All lettering should be well spaced (visually, not mechanically) and have a line weight approximately  $\frac{1}{5}$  the height of the letter.

- Simplicity is the essence of television Graphics. Non-essential detail should be eliminated from individual visuals, and unnecessary graphics should be dropped from the script wherever possible.
- Aspect ratio, grey scale, surface glare and scanned versus essential copy area have been discussed previously, and must be considered before the inclusion of any visual.
- T.V. cards are normally produced on light grey card, 11" by 14" with all essential copy within a  $7\frac{1}{2}$ " by 10" area centred on the card. Portions of scenes may extend beyond this but their essential details must not be beyond these limits. Lettering on these cards should be simple, upper

SPACING  
SPACING





- *Larger visuals should have all graphic information drawn to a bigger scale.*



- *Television graphics should avoid large areas of black or white, and must use no more than 4 well-differentiated shades of grey plus black and white. Coloured graphics should be avoided since shades are difficult to assess without previewing on T.V.*

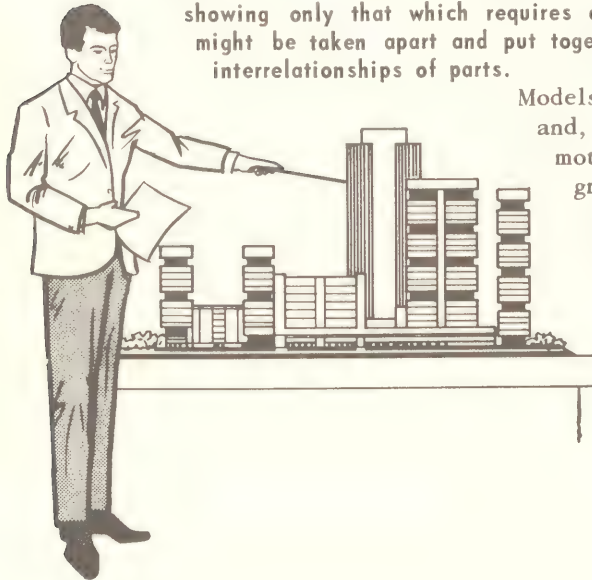


*Check with the producer or director if you have any graphic requirements.*

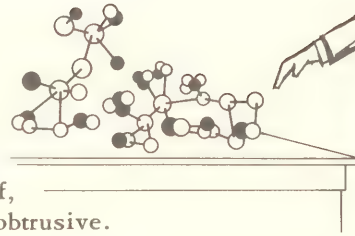


## Models and Dioramas

Models are effective on television because: 1) they are three-dimensional, providing opportunities for viewing from various angles; 2) they can be stripped of non-essential details, showing only that which requires observation; 3) they might be taken apart and put together to demonstrate interrelationships of parts.



Models should be stable and, if moved, slow motion is required. Backgrounds on which they appear should contrast with the model itself, and should be unobtrusive.



Dioramas may be three dimensional scenes, ranging from the very real to simple shoebox construction with stick figures or materials. If size permits, objects within the scene may be moved to show relationships. To give the illusion of depth, larger objects may be placed in foreground, with proportionately scaled objects placed towards the back. Principles of background contrast and unobtrusiveness apply to dioramas as well as models.

## Puppets

Puppets may be purchased or made - very real life, or very abstract. Types may include marionettes, hand puppets, finger puppets, shadow puppets, rod puppets or paper cutouts. They provide an excellent medium for learning, and may be

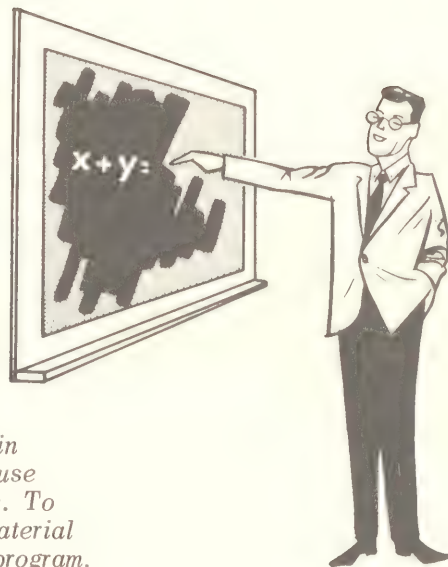
used over the edge of a table, shown through gobo or frame placed in front of the camera, on a stage operated from below or through a "scrim" from behind, or from above. Always check with the director about facilities needed for using puppets.



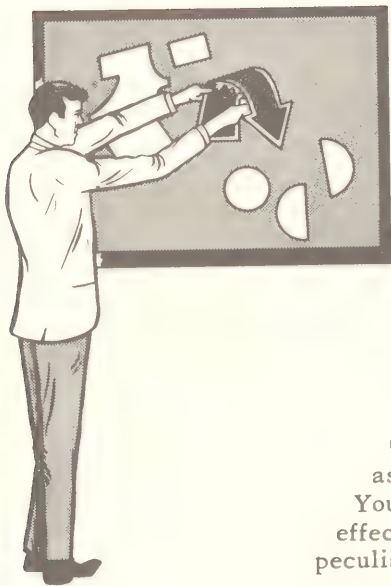
## OTHER STUDIO PROPS FOR VISUALS

### 1. Chalkboard

*The studio can usually provide a chalkboard on which simple information can be presented. It is sometimes helpful to prepare a template in advance as a tracing aid. It is desirable to use yellow chalk instead of white on chalkboards. To save time, it might be desirable to have the material written on the board before the start of the program. However, in this instance, the board should not be used as a background when not in use, or should be covered to avoid distraction.*







## 2. Flannelboard

A flannelboard is a board covered with cotton flannel, felt or similar fabric. Objects made of flannel, or backed with flannel or sandpaper, will adhere to the high-nap surface of the flannelboard without glue or tacks. Material can be prepared in advance and merely placed on the board as needed. Pre-test such materials to see that they are not warped, reducing adhesion, and *always plan movement with the director.*

## 3. Other types of boards

Check with the director about the use of other devices, such as bulletin boards, magnetic boards, pegboards or menu boards. Your director may be able to suggest other ways of achieving the effect you desire, especially some of the unusual electronic effects peculiar to television.

## APPEARING ON CAMERA

### Clothes

Avoid large areas of black and white when possible. Light colored shirts are better than white for television.

*Shiny jewelry should be avoided. (Even a watch may cause problems in close-ups of demonstrations.)*

Narrow stripes or many polka dots create problems. Avoid "busy" prints, et cetera, in dress or tie. Herringbones also create problems (other than in the throat).

Of course, be neat. Untidiness is distracting.



### Movement

Movement should be slow and deliberate. This is especially important when holding something for the camera to see, or when using a pointer.



Moving toward or away from the camera should create problems of focus. Try to keep your movements lateral.

*Rising or sitting or bending should be very slow, and should be pre-arranged with the director, as should all movement from position.*

If you are not to appear on camera, don't walk in front of a camera; walk behind it. You may get into the picture or block the shot.

All movement should be pre-planned with the director.



### DEMONSTRATING

*If you are holding a picture or an object try to rest your hand, or the picture or object, on some other surface to steady it. Slight movement in a close-up can ruin the picture.*

Hold the visual long enough for the director to free a camera to get on the object in close-up. Too often reference is made to a visual and, by the time the camera gets the close-up, the demonstrator removes the object from the line of sight. **Pre-plan this with the director.**



Don't obscure a small object you are trying to show with your hands. Don't hide a drawing on a blackboard by standing in front of it. And don't stand in front of somebody or something that the camera is trying to see.

Finally, don't distract the attention of the audience by prematurely exposing a visual you are going to show later unless you wish to heighten curiosity. By the same token, after you have shown what you wanted, dispose of it so the lingering sight of it will not prove distracting. This may require movement to and from visuals, or movement of the visuals. **Pre-plan this with the director.**



## USE OF MICROPHONE

In most cases you will be using a "lavalier" microphone (hung around your neck). In others, you may use a desk microphone or a "boom" microphone suspended overhead. In the latter case it will be necessary to speak a little louder than normal. In any case, try to avoid extraneous noises which will be picked up by the mike.

This is particularly applicable to movement of papers or materials on a desk.



## Cues

Find out in advance who the "floor director" is. He will be signalling to tell you what camera to look into, time remaining in the program, etc. Do not acknowledge the cues, but try to catch them out of the corner of your eye. Wandering eyes are most distracting to the audience.

## THE LANGUAGE OF TELEVISION

**Aspect Ratio** - refers to the dimensions of visuals used in TV, i.e. a relation of height (3 units of measurement) to width (4 units).

**Audio** - the sound portion of a television presentation (music, voice, sound effects).

**BG (Background)** - *usually used with reference to music as background for narration or action. Other related musical terms include "Music Up Full" or "Fade Music Up or Out".*

**Boom** - a microphone stand with a flexible arm for suspension of microphone out of camera range. This is also a term used for the upward and downward movement of cameras mounted on pedestals which permit such action. In both cases, the direction is to "Boom Up" or "Boom Down".

**Camera Left (or Camera Right)** - *terms used to describe direction or position. All directions are given in relation to the position of the camera. (These are directly opposite to terms used in the theatre. Camera Left is usually Stage Right).*

**Clip** - a selected segment of film for insertion in a program.

**Closed Circuit** - a television program not telecast but shown on monitors or viewing screens for the benefit of a selected audience.

**Close-up** - *a tight shot used to make a larger than normal picture of the subject. (In scripts it might appear CU.)*

**Contrast** - the relation of black and white on a projection or TV screen

**Definition** - sharpness and clarity of image on screen.

*Diorama* - miniature set used for landscapes, towns, etc.

*Dissolve* - fade out picture from one camera and fade in picture from another camera. (Written in script as DSS.)

*Dolly in, Dolly out* - to move camera toward subject or away from it.

*Dry run* - studio rehearsal without cameras.

*Extreme Close-up (ECU)* - a very close picture of a person or object.

*Floor Manager* - assistant to the director; works in studio during program giving cues and directing stage hands, etc. (Sometimes called Floor Director, Stage Manager or AD.)

*Idiot Sheet (or Card)* - script copy or cue lines written in bold letters on a large sheet or card to prompt performing personnel.

*Kinescope recording* - a film of a television program made directly from the face of the viewing tube. This can be used as any other film (usually 16 mm) but frequently the quality may suffer slightly in transfer.

*Leader* - a film, in advance of picture, for threading through projector and giving projector time to gain operating speed before picture is "taken".

*Lens turret* - a disc mounted on the front of the camera for holding various size lenses. It can be turned to bring different lenses into use. The longer the lens the tighter the shot.

*Limbo* - a scene shot outside and independent of any locale. This usually utilizes a non-appearing background so that person or object appears merely in space.

*Long Shot (LS)* - a picture usually showing a considerable amount of the studio, used to establish relationships or as a "cover shot" when a performer is crossing from one place to another.



*Medium Shot (MS) - a picture between a close-up and a wide shot, usually showing essential material without extraneous matter.*

*Pad - that portion of the program which may be varied according to the demands of time. If given the cue to "stretch" it would be necessary to pad the program out. If time is short, the pad could be cut or reduced.*

*Pan - the slow movement of the camera to either the right or left. Only the camera moves, not the tripod or pedestal on which it is mounted.*

*Practical scenery - scenery that works, such as a door that can be opened.*

*Split Screen - the simultaneous airing of pictures from more than one camera without the use of superimposition. One picture occupies one portion of the screen and the image from the other camera the remainder.*

*Superimpose - the process of exposing the picture from one camera on that of a second camera. Usually shortened to "Super".*

*Tilt - to move the camera up or down.*

*Two Shot - picture of two people or objects. Similarly, there are Three Shots or Four Shots.*

*Video - the visual portion of a television presentation.*

*Videotape Recorder (VTR) - a device which uses magnetic tape to record both the audio and video portions of a television production for replay at a later date.*

*Zoom - a camera action: a fast and smooth push in or pull out from a subject, usually accomplished with zoomar lens. Script indication is usually ZI (zoom in) or ZO (zoom out).*

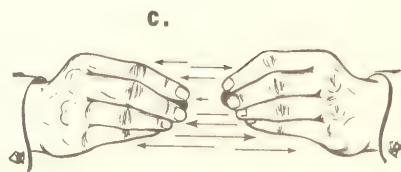
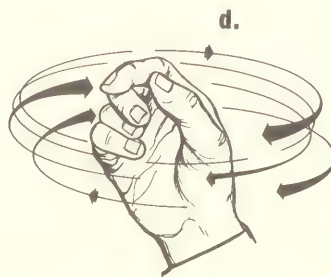
## SIGN LANGUAGE FOR TV

### DESIRED ACTION

- a. Look at this camera!
- b. Begin (Don't start until you get this sign!)
- c. Slow down or stretch program out
- d. Speed up
- e. Increase volume
- f. Decrease volume

### SIGN (from Floor Director)

- Points to camera lens.
- Points directly at talent.
- Draws hands apart slowly, as though stretching elastic.
- Rotates hand clockwise rapidly.
- Moves hands up, palms up.
- Moves hands down, palms down.



g. Cut or stop action

Draws finger across throat as if cutting it.

h. Watch Floor Director for cue

Points to his eye.

i. Time remaining

Time signal cues may be given by holding up cards on which numbers are printed, or by holding up one finger for each minute remaining. Thus 3-minutes left is indicated by holding up 3 fingers.

j. Thirty seconds

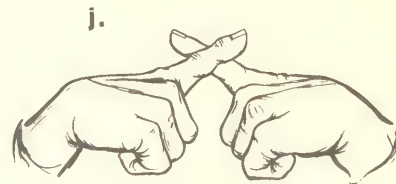
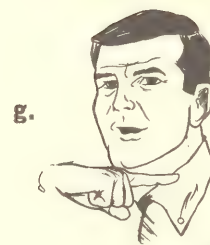
Indicated by crossing the index finger of one hand over index finger of the other.

k. Fifteen seconds

Although rarely used, fifteen seconds may be indicated by curling index finger.

l. Finish your sentence and close the show

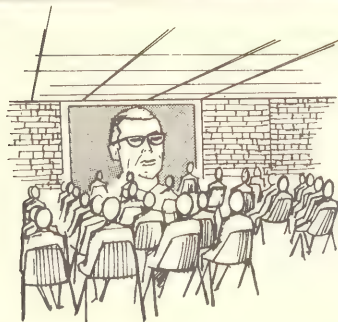
A closed fist indicates that time has run out. Conclude as quickly as possible with just a few words.



Note: Any other signs may be pre-arranged with the Director and Floor Director.



## THE HARDWARE OF TELEVISION

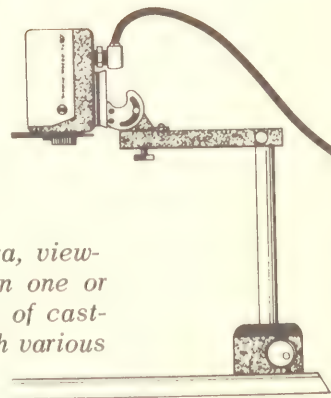


The preceding discussion has dealt largely with the production of a "program" for television utilizing all of the resources in a "production facility" or studio. We would be remiss if we did not include a note about simpler applications of television to teaching and research.

*The use of television can range from one camera, viewing any object and displaying a picture of it on one or more monitors (or a large screen projector capable of casting an image 9 feet by 12 feet upon a screen) through various*

*stages of sophistication. With the camera on a tabletop pedestal or stand, mass viewing of single specimens becomes possible, either in microscopy or in lecturing, and the operation is completely controlled by the teacher or researcher. We can eliminate the need for a chalkboard with the use of an overhead camera which will scan and enlarge the notes of the lecturer as he writes on a small surface in front of him.*

This "self-directed" utilization of television can become more complex and versatile with the addition of a second camera and a "switcher" operated by the lecturer. The lecturer can select the image to appear on the screen by simply operating the two switches. Addition of a mirror system and a ground glass tabletop enables the lecturer to make demonstrations on the tabletop or show transparencies through the ground glass, controlling lights built into the overhead canopy to light the subject from above or below. This equipment can be purchased "ready-made" or "off-the-shelf" or may be specially designed for the specific use it is intended to serve, and it may include as many cameras, film chains, slide projectors, et cetera, as are necessary to do the job. Cameras may be viewfinders (monitors built into the camera) and operated by cameramen, or they may be remotely controlled by the lecturer from his lectern, moving through pan, tilt and zoom modes.





In all cases, however, the user should consult an expert and not permit himself to "be sold a bill of goods by a peddler". Most suppliers of equipment are highly reputable and wish to respond to the needs of a user, but as a rule they are not knowledgeable about utilization but are primarily concerned with providing the user with what he asks for (provided the supplier carries it in his line). In short, it is frequently unwise to put one's self at the mercy of suppliers. It is far wiser to shop around and find out what is available but, before making your purchase, seek out the advice of an expert whose income is not derived from the sale of equipment.

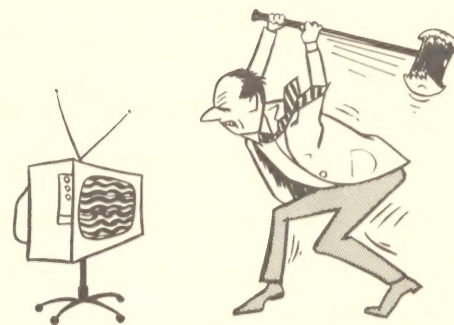
In selecting equipment, whether it be cameras, monitors or videotape recorders, let the tool fit the job. Just as we don't require a sledgehammer to drive a tack, we may not require highly sophisticated, expensive equipment to do a simple task in television. A Volkswagen might get you to the same places a Rolls would. It is quite conceivable that a \$400 camera will suffice although the user had in mind a \$3,000 unit. If technical terms are no problem, read the descriptive brochures and compare the specifications. If you can't make sense out of the technical jargon, ask someone who can. By the same token, some economies may be costly in the long run. In addition to durability, maintenance and quality of performance, one should determine the uses to which the equipment is to be put. For example, an "economy model" lightweight portable tape recorder may be fine if all you want to use it for is playback from that machine without high requirements for picture quality and where the weight "outweighs" all other factors. However, if the materials recorded are to be used elsewhere, the machine and tape must be compatible with the other equipment, and must be capable of giving proper results on the other equipment. Weight may then become only a secondary factor.





All of the elements which go to make the picture displayed on the television screen are important, and each item in the system can affect the quality of the final product. The finest camera will not perform well with a bad lens, and a good camera picture looks bad displayed on a bad monitor. Because of the limitations of a tape recorder, picture quality can be reduced. Taking pictures requires light and improper lighting can mean inadequate pictures. Even bad cables or connectors may be weak links in a system. Failure to operate equipment properly or to handle equipment and tape with care are the most frequent causes of problems. Cleanliness of equipment and tapes is of prime importance.

**Finally, the weakest link in any system is the instructor himself. By learning to use technology properly, technology will be your servant - not your master.**





## SELF EVALUATION CHECK LIST

1. Was the program suited to the audience for which intended? .....
2. Did the program fill the needs of this audience? .....
3. Was the purpose clear? .....
4. Was there a valuable lasting impression? .....
5. Did the program have an attractive beginning? ...Arouse interest? .....
6. Did it proceed in good sequence? .....
7. Was the material always clear and easy to follow? .....
8. Did the program bring together the primary emphases of the subject? .....
9. Did we "tell them what we were going to say, say it, and tell them what we had said"? .....
10. Was the format selected for presentation adequate? .....
11. Was the program visually interesting? .....
12. Were visual aids used adequately? .....
13. Did the personality or personalities "communicate"? .....
14. What were the best qualities? .....
15. What were the worst? .....



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